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## **Bostonian Society.**

*Organized to promote the study of the History of Boston, and the preservation of its Antiquities.*

INCORPORATED DECEMBER 2, 1881.

CURTIS GUILD, . . . *President.*

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### **PUBLICATIONS OF THE SOCIETY:**

#### **PROCEEDINGS OF THE BOSTONIAN SOCIETY.**

1883. 1884. 1885. 1886. 1887.

**ABEL BOWEN, ENGRAVER.**

*Prepared by* WM. H. WHITMORE, 1884.

SECOND AND ENLARGED EDITION, with original cuts and plates,  
now ready.

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COLLECTIONS  
OF THE  
BOSTONIAN SOCIETY

VOL. I. No. 2

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ABEL BOWEN

BY

WILLIAM HENRY WHITMORE

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PRICE SEVENTY-FIVE CENTS

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BOSTON  
OLD STATE HOUSE  
1887

# PROSPECTUS.

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Original contributions relating to the history of Boston, as read before the Society, will be, from time to time, published; each monograph will be complete in itself, and will also be paged continuously in the series for binding.

Members of the Association will receive the publications as soon as they are issued. Other persons may obtain them, each at its retail price, on application to the Society, or DAMRELL & UPHAM.

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## EXTRACT FROM BY-LAWS, ARTICLE IV.

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The Bostonian Society



ABEL BOWEN

BY

WILLIAM HENRY WHITMORE

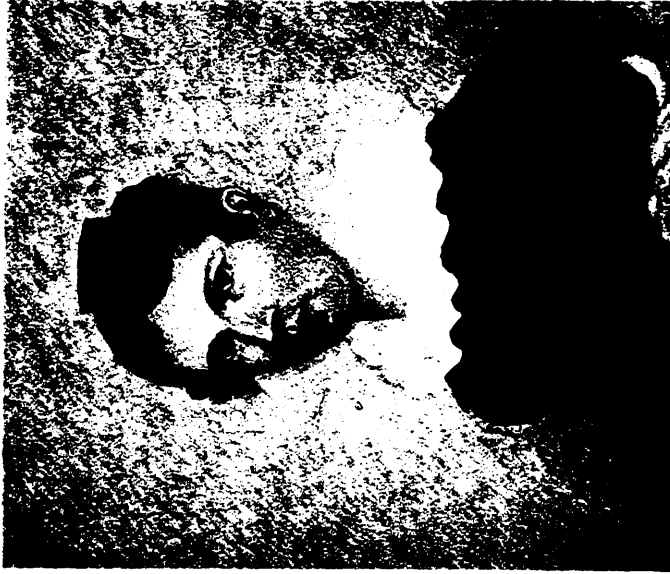
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1887.

BOSTONIAN SOCIETY.

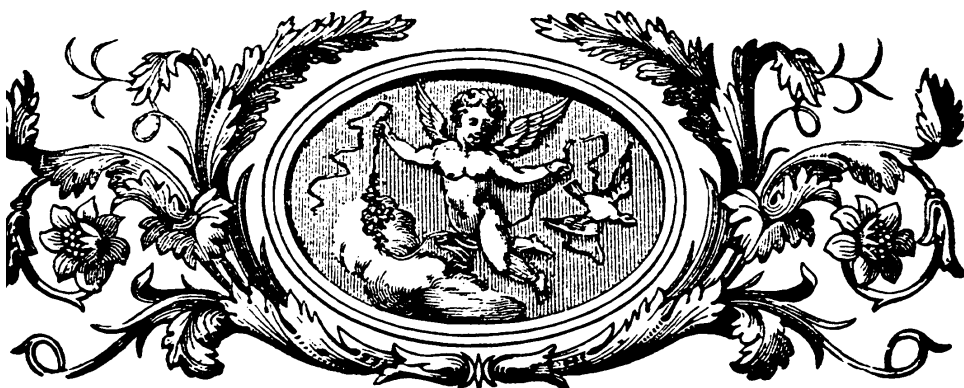


ABEL BOWEN.



ELIZA HEALY.

FROM OLD MINIATURES.



## ABEL BOWEN.

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BY a fortunate accident the Bostonian Society has acquired a number of the copper-plates and wood-cuts engraved by Abel Bowen and used by him in his "Picture of Boston" and other publications. As these engravings are all of historical interest, and the books are all out of print, the Society has voted to republish the plates with explanatory notes.

In pursuing this task the writer was insensibly led to investigate the circumstances under which these engravings first appeared, and consequently, to learn somewhat of the life and work of a man who has peculiar claims to recognition by a society founded for the preservation of Bostonian mementos.

Abel Bowen, for nearly forty years a citizen of Boston, was one in the chain of local antiquaries, beginning nearly a century and a half ago with Thomas Prince, and continued through Pemberton, Shaw, Snow, Quincy, Drake, and Shurtleff, to the present time. In this band of earnest recorders



of our history, Abel Bowen belongs, not only as the artist who preserved for us these pictures of the past, but as the promoter and publisher of Snow's "History of Boston," and of various other similar books and magazines. As so little has yet been written about him, such details as have been collected may well be noted down here.

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The following memorandum preserved in the family, (for a copy of which I am indebted to Mr. W. C. Burrage, Clerk of the Bostonian Society), gives the Bowen pedigree. I add a figure for each generation.

"Thomas<sup>1</sup> Bowen was one of the three brothers who came to this country to settle. He was the father of John<sup>2</sup> Bowen, the father of John<sup>3</sup>, who was the father of John<sup>4</sup>, who was the father of Abel<sup>5</sup> Bowen, my father.

ABEL<sup>6</sup> BOWEN."

BOSTON, June, 1824.

I also find that Abel<sup>5</sup> Bowen, Sr., was born Dec. 14, 1768; married Delia Mason, March 31, 1789, and had Abel, born at Sand Lake Village in Greenbush, N. Y., Dec. 23, 1790; Delia, born July 12, 1792, died July, 1793; Henry, born May 28, 1794; Romeo, born Sept. 16, 1796; Juliet, born May 31, 1798; Sidney, born July 29, 1799; Sophronia, born July 25, 1801; Mason, born June 6, 1802; Lorenzo, born Feb. 28, 1804; Eliza, born June 24, 1805; Mary, born Jan. 1, 1807, and Olonda, born June 6, 1809. He died Dec. 8, 1811, at Otego, N. Y., leaving a widow who long survived him, dying in Milford, N. Y., Oct. 22, 1838, aged sixty-eight years.

Abel Bowen, Jr., had ten children, of whom three sons were, Lorenzo, Daniel, and Edwin; and three daughters, Mrs. Sanderson, Mrs. Phipps, and Mrs. Butts.

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From a very interesting scrap of autobiography still possessed by the family, (for which I am again indebted to Mr. Burrage), it seems that Bowen began his career as an engraver in 1805. The statement is as follows :

"It is well known that Dr. Alexander Anderson of New York was the first to introduce the art into that City, and may be properly styled the father of Wood Engraving in the United States.

"The Introduction of Wood Cuts met with much opposition by Newspaper Printers and others, on account of the liability to warp and crack, they having been in the practice of using the Type Metal Cuts which had been the kind of engraving previously used.

"In Boston, Type Metal Cuts were generally used, and no one attempted to make a business of Engraving on Wood till it was introduced by myself, although it is evident that others had made some occasional attempts to produce Wood Cuts. I have evidence that Dr. Franklin\* engraved some devices on wood, and that some were used in the printing of the Continental Money; and after him a Mr. Aiken, Mr. Skillen, Mr. Callendar and several others executed Wood Cuts, not as a business, but as occasional experiments as suited their convenience and the accommodation of others.

"The first wood-cut I executed in Boston was a profile cut for W. M. S. Doyle, for his advertisement for cutting profiles,

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\* It will be remembered that Franklin states in his autobiography, that when he started in business as a printer in Philadelphia, he "engraved several things on occasion," and especially "several ornaments and cuts for some New Jersey currency." These were doubtless in type metal. A late example is on the title-page of the Rev. Dr. Eckley's discourse before the Boston Female Asylum in 1802. It was printed at Boston at the Ornamental Printing Office, under the Columbian Museum, and bears the monogram D. B. This doubtless refers to the Daniel Bowen of the text. At the end is a tail-piece of much inferior execution. I am informed that these were not engravings made on the type-metal, but that the matrix was cut in wood, and then a cast was made in metal. It seems as if there must have been two distinct systems, because while the earlier ornaments are very rude, some of the later ones are well and elaborately cut, suggesting the idea that they were regularly made types.

which may be seen in the *New England Palladium* of Dec. 17, 1805.\*

"I engraved many cuts while an apprentice at the printing business, some of which were for my Uncle Daniel Bowen proprietor of the Columbian Museum in Boston,† and were used for his Museum bills as early as 1811.

"I made copies‡ of some cuts by Thomas Bewick, the restorer of the Art of Wood Engraving, which my uncle took pains to exhibit to the printers and publishers in Boston,

\* The following fac-simile is given.



The same engraving retouched.

**WM. M. S. DOYLE,**  
*Miniature and Profile Painter,*  
TREMONT STREET, Boston, next House north of the  
Stone-Chapel, the late residence of R. G. AMORY, Esq.



**CONTINUES** to execute Likenesses, in Miniature and Profile, of various sizes, (the latter in shade or natural colours) in a style peculiarly striking and elegant, whereby the most forcible animation is retained.

Some are finished on composition, in the manner of the celebrated MEXAS, of London.

• • • Prices of Profiles—from 25 cents to 1, 2, & 5 dollars.

Miniatures—12, 15, 18 and 20 dollars.

Dec. 17.

† Daniel Bowen established a Museum here in 1791 at the American Coffee House, opposite the Bunch of Grapes Tavern, State street. He soon removed to the hall over the School House in Hollis street, and in 1795 was established on the corner of Tremont and Bromfield streets. The building was burned January 15, 1803; renewed on the corner of Milk and Oliver streets, and removed to the lot north of the King's Chapel yard in 1806, where William M. S. Doyle was his partner. There the collection was again destroyed January 16, 1807, but they rebuilt and opened June 2, 1807. Mr. Bowen soon after left Boston, and Mr. Doyle continued until January 1, 1825, when the collection was sold to Mr. E. A. Greenwood. In 1841 Moses Kimball brought back to the old site on the corner of Bromfield street, the remains of this Museum and several others.

‡ Mr. Burrage has called my attention to Low's Almanac, printed at Boston, by Munroe & Francis. In the issue for 1811, is a cut signed with Bowen's monogram; in that for 1817, is one signed Bowen, and another marked N. D., doubtless Dearborn's. In 1819 there are several cuts as headings in the months marked Bowen, or B, and they continue through 1822. They seem to be copies or imitations of Bewick.



*D. Bowen*

JOSEPH KYLE, PINX.

many of whom were pleased to express compliments in favor of the specimens, and a desire to have me make it a business, for there was no one established in the Art in the City.

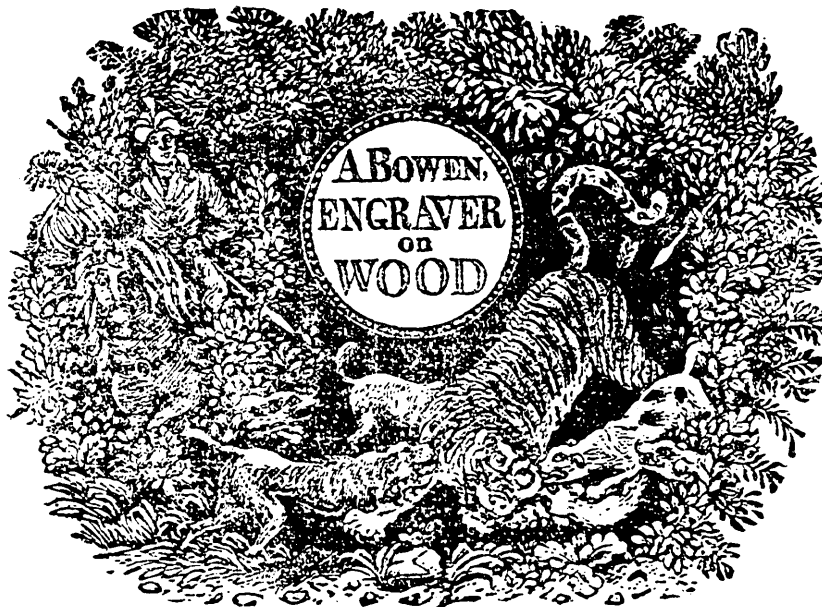
"This\* led me to engrave and issue a Cut, (the Tiger Hunt) for a Card, in the early part of 1812†, soliciting patronage at the Museum while I executed my Engravings at Brighton, where my uncle resided. After engraving a number of Cuts and finding a ready sale for them, I determined on making Engraving a business, took a room in Tudor's Building in Court street, and commenced in August, 1812, by doing a cut of a Model of a Boat for Mr. Frederick Tudor, and advertised to do Engraving on Wood in Boston.

"I immediately received orders from the principal publishers in the City, such as Messrs. T. B. Wait, Caleb Bingham, Cummings & Hilliard, Munroe & Francis, Lincoln & Edmands, West & Richardson, Adams & Rhodes, Benjamin Russell, and others, most of whom had urged my making Wood Engraving a business, as no one, as they said, had ever attempted it in Boston.

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\* He forgets to mention an earlier specimen, being a ticket for a Ball at Hudson, N. J., September 14, 1811, where he was one of the managers. It bears his initials, A. B., as engraver.

† See the annexed fac-simile.



"The patronage thus bestowed on me, led Mr. Gershom Cobb, a writing master, to issue a card, as he had made cuts occasionally, by way of experimenting.

"This was soon followed by N. Dearborn,\* originally a book-binder and book-seller, then a grocer, to issue a Hieroglyphical Card, as having opened in Water Street. Mr. Cobb soon relinquished the business altogether, leaving the whole to Mr. Dearborn and myself. After this a degree of rivalry ensued between us, and the progress each made may be seen by the work produced.

"Mr. Shaw when about to publish his *Description of Boston*, gave each two cuts to do, the Church of Christ in Salem St., and the Triangular Ware House, to Mr. Dearborn; and the Old and New State House to me;† and any one who wishes can see the state of the Art in Boston at that period by examining the work.

"And to show the progress I made in Engraving on Wood, I would refer to a Cut placed at the head of an *Elegy on the Death of Lawrence*, killed in the battle between the Chesapeake and Shannon, the cuts in the Naval Monument, *Snow's History of Boston*, the *Picture of Boston*, and *The Young Ladies' Book*, all of which were published by myself.‡

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\* Nathaniel Dearborn is best known by his volume entitled "*Boston Notions*," published in 1848. In the preface he reprints an advertisement of a similar work which he projected thirty years before. This notice, from the *New England Palladium* of June 24, 1814, has a wood-cut of a painter's pallet, and below it is the inscription: "Nathaniel Dearborn, Engraver on Wood, School Street, Boston." The circular refers to "the new style of engraving in this part of the country," which Mr. Dearborn explains in a foot-note as "that of Engraving on Wood, introduced into Boston in the latter part of the year 1811, by the Author of this work." It will be seen that this claim was not made till 1848, and I presume it led Mr. Bowen to write out this statement. Bowen's date of 1805 for his first work ante-dates Dearborn by six years. However the first efforts of both artists were quite trifling and obscure. Bowen seems however, best entitled to the credit of priority.

† Mr. Bowen neglects to add that he also engraved for this book a *View of Faneuil Hall*, and that all these cuts were the size of the page. In addition, Dearborn engraved a view of the *Julien House*. Bowen's cut of the *Old State House* was afterwards used as the frontispiece to Hale's "*Survey of Boston*," in 1821.

‡ These are noticed later.

"Soon after the latter book appeared, Mr. Dunlap's work on the 'Arts in the United States' was issued, in which he gave me the credit of introducing the Art of Wood Engraving into Boston.\* The statement made by Mr. D. was from a knowledge of the circumstances I have here related, obtained from what was generally understood in Boston, not from any information he got from me, for he made no application to me on the subject. The public must judge whether Mr. Dunlap's statement is correct, and who was the first to introduce the Art of Engraving into Boston, and bring it forward to take rank with other cities in the United States.

"Much credit awarded to me in the Art, is no doubt due to the pupils who have been in my employ, some of whom I am proud to say have become distinguished Artists, and do great credit to the country; Croome, Hartwell, Devereux, Brown, Billings, Kelly, Andrews, and several others.†

"ABEL BOWEN."

The tribute to Lawrence, mentioned by Bowen, is a broadside ‡ about 13 inches by 8 inches, the lower half being an

\* See Dunlap, Vol. II, p. 9: "Of the introduction of wood engraving into Boston, the credit is due to Mr. Abel Bowen, who began there in 1812, and has continued the pursuit successfully; he has had several pupils of ability, (Mr. Hartwell and others) who now that the art is becoming more generally understood, receive every encouragement in their professional practice."

See also, Vol. II, p. 254.

† This list can be extended by the following undated memorandum found among Bowen's papers.

"Persons who have received instruction in the art of engraving. Charles Putnam, George Fowle, Sidney Bowen, Childs, Swett, Kelly, [S. S.] Kilburn, Joseph Andrews, Alonzo Hartwell, Crosman, Ruggles, Brown, Hammatt Billings, D. Bowen, Wait, Lloyd, William Munroe, Mudge, George Willis, Devereux, Emmons, Brown, William Croome, Hall (at Cooperstown), and Perkins."

‡ The copy in the possession of the Bostonian Society has the following quaint note printed on a slip of paper.

"I wish you to take the Proposal and go round evenings, or when Mr. Clark can spare you, and get what subscribers you can, and then let me know what No. of copies I must send. The Satin comes very high, and I do not wish to send any more than I am sure to get sale for. I will make a present of one to Mr. Clark, and, if it should be agreeable, I should like to have him put his name

elegy (two columns of verse), and the upper half representing a monument, being a square base with an oval vase thereon, surmounted by a bust of Lawrence. A weeping female probably personifies Columbia, and the usual accessories, flags, etc., complete the picture. The block is about eight inches by six, and is entirely creditable to the artist.

It is marked "Published according to the Act of Congress. A. Bowen, Printer."

As to the "Naval Monument," of which Bowen speaks, it was published by him in 1816, and sold by Cummings and Hilliard.

The illustrations are :

SUBJECT.	DESIGNER.	ENGRAVER.
1* Frontispiece.	J. R. Penniman.	W. B. Annin.
2* Constitution escaping.	M. Corne.	W. Hoogland.
3 Constitution and Guerriere.	do.	A. Bowen.
4 do. do.	do.	do.
5 Wasp and Frolic.	do.	do.
6 United States and Macedonian.	A. Bowen.	do.
7 Java and Constitution.	M. Corne.	do.
8 Hornet and Bonne Citoyenne.	—	do.
9 Hornet and Peacock.	M. Corne.	do.
10* Chesapeake and Shannon.	do.	Wightman.
11 Enterprise and Boxer.	do.	A. Bowen.
12* 1st View of Perry's Victory.	do.	W. B. Annin.
13* 2d do. do.	do.	do.
14 Capture of the Essex.	do.	A. Bowen.
15 Peacock and Epervier.	T. Birch.	do.
16 Wasp and Reindeer.	E. Corne.	do.
17 Wasp and Avon.	do.	do.
18* McDonough's Victory.	do.	W. Hoogland.
19 President and Endymion.	do.	A. Bowen.
20 Constitution, Cyane and Levant.	M. Corne.	A. Anderson.
21 Hornet and Penguin.	do.	A. Bowen.
22 Hornet's escape.	do.	do.
23* Bainbridge's squadron.	J. B. Fanning.	G. G. Smith.

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on, for a beginning, and present it to the patrons of the Reading-Room. The Proposals have done very well in this town. It is probable I shall do tolerably well in N. York. You will have 12 cts. for each sub."



It will be noticed that seven are copper-plate engravings, marked with a star in this list, and fifteen are wood-cuts, made by Bowen. They are all very good works of art, and, had the art of printing wood-cuts at that time been well understood, these cuts would bear comparison with work done now.

In 1836 a new edition of the book was announced, continued down to that date; but the volume is only a reprint of the old work. It is not a re-issue, but a reprint. The cuts and plates seem to be the ones used before, but they are very badly printed, and have apparently been injured in parts.

Very curiously, among the wood-cuts bought of Bowen's heirs by the Bostonian Society, are several reproductions of these cuts on a reduced scale. I have not yet found them in use in any book, and very possibly they were intended for some enterprise which never succeeded.

Among the miscellaneous cuts done by Bowen, probably before 1820, I would mention one of the Exchange Coffee House in Boston, which building was burnt down Nov. 3, 1818. This is marked "S. Dearborn, del., A. Bowen, sc." A copper-plate engraving "Wightman, sc.," was used on the paper of the hotel. I have also a wood-cut of the "Columbian Hotel" — locality unknown — from the Bowen family papers.

Mr. F. Blake, of Boston, has a large cut made by Bowen, for Elijah Fairbanks of Worcester, to be used on a wrapper for writing paper. It has a view of an old mill, which was burned in 1827.

He also made a cut of the Bible and Heart for Charles Ewer, of 51 Cornhill, a well-known publisher, a copy of which is in a publication dated 1818.

The Bostonian Society has a number of blocks by Bowen, some of which may belong to this period, but none seem deserving of reproduction.

Bowen, also, during this period, practiced his art on copper plates. I have noted a portrait of Wesley, prefixed to "Extracts from his Journals," etc., Boston, 1819. This is engraved in line and stipple.

Bowen came to Boston in August, 1812, and it appears that he immediately made plans to begin the printing business with his uncle Daniel as a partner, and a cousin, Abel Bullock, as an apprentice.\* It is not probable however that the arrangements proposed resulted in success, or were of long duration.

In 1816 the Directory names Abel Bowen as an engraver on wood. In 1821 Abel Bowen and Alexander McKenzie were associated as copper-plate printers; but the partnership was brief, though the latter is named in the Directory until 1833. In 1823, George P. Bowen, copper-plate engraver, is at the same address as Abel.

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\* We insert the following interesting letter, written on his arrival at Boston, from the original, belonging to Mrs. Benj. Phipps.

Boston, Aug. 27, 1812.

To Miss Eliza Healy, Hudson, N. Y.

I have had a pleasant journey of four days to this place, arriving on Friday, the 21st inst. On Saturday I went to the Museum, and inquired for Daniel Bowen, my uncle; was informed he lived in Brighton, to which place I went in the stage; was introduced to a cousin, Abel Bullock, who lived with him. Sunday, the 23d, went to church with them. On the 25th Mr. and Mrs. D. Bowen expressed their anxiety to have me start the job and ornamental printing business in Boston, under the firm name of D. and A. Bowen, and take my cousin and teach him the trade. On Wednesday, the 26th, Mr. and Mrs. Bowen, Mr. Bullock and myself took a hack and went to town to make further arrangements. We spent an afternoon with Capt. Moore, of the Navy. On the 27th arrangements were made. My uncle is to have a room leading from the hall of the Museum and move his office in there. Then I am to take the office with a bedroom, with my cousin to help, and do the best I can with it. He is to furnish paper and other things to commence with. My uncle and myself are to share equally in all we make by printing, and all I receive from painting and engraving is to be my own. This P. M. went to Commencement. I left Capt. Moore in Boston, who is to sail in a few hours with Mr. Bullock on board, who goes to Hillsdale to see his parents, and return the next trip. To-morrow go to prepare for removing the press. Shall have no rent to pay, and every convenience for keeping bachelor's hall, and I think I shall do well, if I keep my health. Let it be as it may; I think it will be better than to have gone a soldiering. I date my letter in Boston because there is no post-office in Brighton. \* \* \* \*

A. B.

The lady to whom this was addressed subsequently became his wife. From the letter it would seem that his proposed office adjoined the Museum. His reminiscences quoted on p. 33 *supra*, written much later in life, differ slightly from the statements here; but these, having been made at the time, are no doubt more correct.

Not long after Shaw's book appeared, Abel Bowen conceived the idea of a new history, in which the illustrations were to be a marked feature. He had been collecting materials for some time, and, in the spring of 1822, he arranged with Mr. John Foster, Jr., to compile the text. Disputes occurred between the partners, and, in April, 1824, Bowen, who had bought the copyright of Shaw's book, and engaged the services of Dr. Caleb H. Snow, as editor, issued proposals for his new history. Mr. Foster attempted to prepare a rival issue, to be printed by Mr. Edward Cotton, but it seems to have been unsuccessful.

Snow's history was issued in parts, and a copyright was obtained for the whole book, Nov. 28, 1825. Great as is the praise due to the compiler of this admirable history, at least equal honor is due to Bowen, as the originator and supporter of the scheme, and as the artist who selected and prepared the valuable illustrations. These comprised seventeen full-page views (nearly all copper-plates), three maps, and nine wood-cuts, and they give a very favorable impression of Bowen's skill both as an engraver and as an artist.

In 1825 quite a stimulus was given to local art, by the introduction of lithography. In the *Boston Magazine* for December in that year, pp. 378-384, is an account of Senefelder's discovery of the process. It adds that nothing had been done to introduce it in this country, unless a few attempts in New York may be verified, "until within a few months, when Mr. John Pendleton commenced an establishment for lithography in this city." He "is a young gentleman of taste and talents, from the State of New York, who was on a visit to Paris, on business of an entirely different nature, and, becoming pleased with lithography, put himself immediately under the first artists of France, and acquired, as we believe, a thorough knowledge of the art and the principles on which it is founded. With this stock of information, and with a great love of the profession, and in addition a good supply of the proper stone and other materials for the pursuit of the art, he came to Boston and engaged with his

brother, a copper-plate printer of established celebrity. With great liberality he has furnished stone, chalk, and pencils to several painters, who are making great progress in lithographic drawing. The sketch which is given in this number of our magazine is merely a specimen of the art amongst us. Messrs. Edwards, Johnson, Hoogland, Penniman, and Alexander, artists well known in this city, are engaged in doing something in lithography to exhibit to the public, which may soon be expected to appear, and others will, no doubt, follow their example. We shall, from time to time, not only keep our readers apprised of the progress which our enterprising and gifted artists are making, but also of what has been done and may be doing; and often present our patrons with specimens of the art itself in our pages."

In this magazine appeared lithographic portraits of Jacob Perkins and Eleanor Davis, both drawn by [Thomas] Edwards; and of Maria Edgewood, drawn by [F.] Alexander; all lithographed by Pendleton.

In the Boston *News-Letter* of Nov. 5, 1825, mention is made of the new art, and notice given that an edition of Sir Astley Cooper's Lectures would soon appear with plates "which have been drawn on stone by A. Bowen and lithographed by Mr. Pendleton."

Bowen was, in 1825, a partner of William S. Pendleton, and the firm was dissolved Jan. 31, 1826, evidently amicably. Pendleton continued lithographing, with his brother, and Bowen returned to engraving.

This is not the place to trace the history of lithography, but it may be added that William and John Pendleton advertised in the Directory through 1830, being then in "Graphic Court, Washington street, opposite the end of Franklin street, and near the Marlboro' Hotel." From 1831 to 1836 (in the latter year at 208 Washington street, between Franklin and Summer streets) William S. Pendleton continues alone, and his name disappears in 1837. On the cover of the Directory for 1837, Thomas Moore, of 204 Washington street, advertises as the successor to Pendleton.

In 1830, in the Directory, is an advertisement of the Sene-felder Lithographic Co., of 123 Washington street, signed by Hazen Morse, Thomas Edwards, William B. Annin, George G. Smith, and John Chorley.

We may here note, on the evidence of the Directory, that John Cullum was, in 1826, a copper-plate printer, William Hoogland an engraver from 1822-1828, and William F. Stratton an engraver from 1829-1833.

In the years 1825-6 Bowen published two volumes of "Bowen's Boston News-Letter and City Record," edited by Dr. Jerome V. C. Smith, afterwards mayor. It was an antiquarian journal of much merit, as well as a useful compendium of the doings of the City Government.

In 1828 a second edition of Snow's History was issued; but it was merely a method of disposing of the remaining copies of the first issue, as the preface shows. Pp. 393 and 394 were reset, pp. 395-424 added, and a new Index, pp. 425-427, prepared.

In 1829 Bowen issued the first edition of his "Picture of Boston, or Citizen's and Stranger's Guide to the Metropolis of Massachusetts, and its Environs," a duodecimo volume of 252 pages. Although the title says it is "embellished with engravings," only a few little cuts are to be found in it.

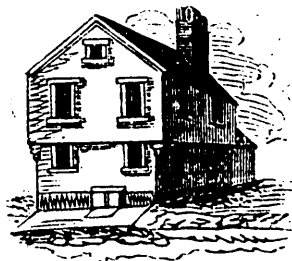
"The glory of children are their fathers"  
FRIMOUNTAIN IN 1630.



Second Centennial Celebration of the Settlement of Boston.  
Sept. 17. 1830.

In 1830 at the time of the celebration of the Bi-Centennial Settlement of the town, Bowen prepared a badge, a copy of which is in the cabinet of our Society. The cut is given above.

In 1830 Dr. Snow issued "A Geography of Boston," with "Historical Notes . . . . for the Younger Class of Readers," which he intended to be an abridgment of his larger history. To this Bowen contributed various cuts, some new and others perhaps reduced from his larger plates. The best one, perhaps, is a view of the Old State House, under its new name of the City Hall, it having been so dedicated on Sept. 17, 1830. In the foreground, on State street, is a pump, concerning which the following note from Bowen's manuscripts is in place: "The Old State House was painted white in August, 1825, by the city, and in the same month a well was dug at the east end, and good water found, and a plenty, after digging 18 or 20 feet." Before this time there had been a flight of steps at the east end which must have nearly covered this spot. The "old Town Pump" can therefore hardly be located here earlier than 1825.

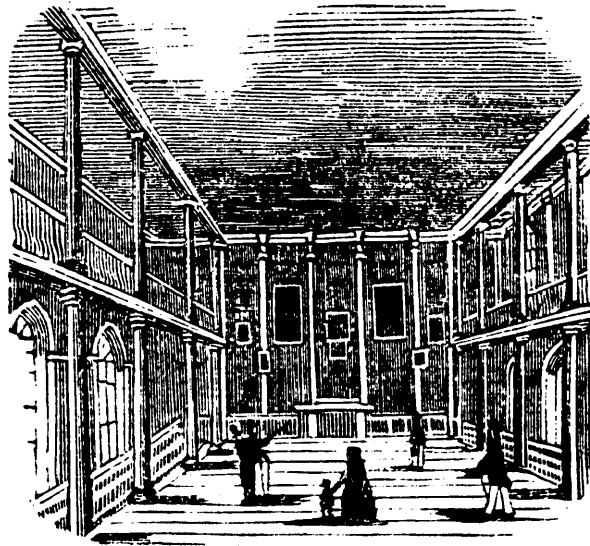


The annexed cut is also from the Geography, and represents the birthplace of Franklin, on Milk street. Another noticeable picture is that of the Tremont House, then just built, showing a cupola on it, which was soon removed. The Great Elm on the Common, near "Crescent Pond," is shown, and also the monument to the parents of Franklin. Another cut shows the first few feet of Bunker Hill Monument in process of erection; and on p. 159 is one representing the Quincy Railway employed for the carrying of stone.

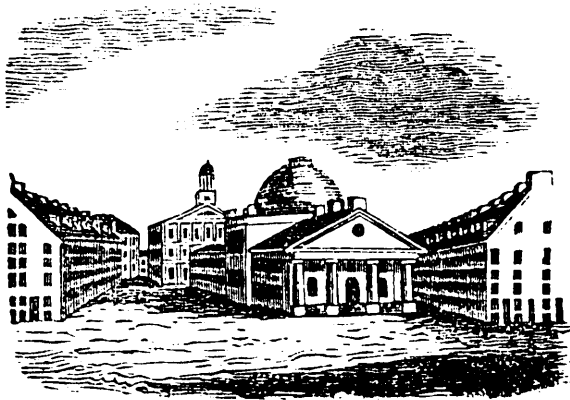
In 1833 Bowen issued the second edition of his "Picture of Boston," wherein, besides wood-cuts, appeared several of the plates of churches, which are appended to this pamphlet. Four of these plates (sixteen subjects), and also the two beginning respectively with the City Hall and the Odeon, were in this edition. It is interesting to note that the third subject on the first plate, in 1833, was "Merchants' Hall," which was effaced and replaced in the later edition by the "Bethel." Merchants' Hall, Bowen states, is "at the corner

of Congress and Water streets; it is a large, plain building of brick, four stories in height. The lower floor is occupied as a market, and the upper stories for printing-offices and various other purposes." On p. 209 is a cut of the Warren Theatre, corner of Portland and Traverse streets; on p. 289, a view is given of the Savin Hill Hotel, both of which seem peculiar to this edition.

For a long time, Bowen was engaged in preparing a new edition of Snow's History, of which the two cuts here given are perhaps the only remaining memento. They are numbered "No. 9, p. 17," and "No. 10, p. 18." The first, the



interior of Faneuil Hall, is quite interesting, and far less common than the exterior views. Bowen used a very similar view of the second, Quincy Market, on a larger scale, perhaps more than once.



It is very irritating to think that the great number of drawings, and other materials, collected with so much care by Bowen, were utterly dispersed and lost after his death.

From an undoubted authority it seems that enough manuscripts to fill several barrels were thus allowed to be ruined by neglect and eventually to be burnt. To this loss the antiquary has also to add

that caused by the great fire of 1872, when all the woodcuts used in the old Almanacs and early periodicals also disappeared. The present generation must treasure its recollections for the benefit of posterity.

In 1834 Bowen entered upon an enterprise which must have taken the greater part of his attention for several years.

By chap. 124 of Acts of 1834 there were incorporated as the Boston Bewick Company, John H. Hall, Abel Bowen, and John C. Crosman, with their associates, "for the purpose of employing, improving, and extending the art of engraving, polytyping, embossing, and printing," with power to hold real and personal estate to the extent of \$120,000. The act is dated March 27, 1834. In their advertisement, a month or two later, they state that the company is named in honor of the late Thomas Bewick, "the restorer of the art of engraving on wood." Freeman Hunt was made their agent, and the following artists state that orders for them may be sent to him: Abel Bowen, Alonzo Hartwell, John H. Hall, William Croome, George W. Boynton, John C. Crosman, Daniel H. Craig, and N. B. Devereux, Jr.

In the fire of Sept. 24, 1835, on Court street, the Boston Bewick Company was burned out; but its advertisement remained in 1836. In 1835 the company began to publish *The American Magazine*, a periodical, which for several reasons deserves to be carefully considered. It lived through three volumes, the first two, at least, being issued under the control of the Bewick Company. In Vol. I, page 508, it is stated that "the company of engravers on wood in Boston and by whom those for this magazine are prepared, under the superintendence of Mr. A. Bowen, have taken the name of Bewick, from respect to the person above named," *i. e.*, Thomas Bewick. Again, in the valedictory address of the anonymous editor, in August, 1836, at the end of the second volume, he complains that "the embellishments have chiefly been selected by the executive officers of the Boston Bewick Company, or by the engravers themselves." The third volume begins with October, 1836, and ends with September,



1837, the publisher being John L. Sibley. In the last monthly part (p. 459) is a full-page engraving by A. Bowen, of "Ma-zeppa"; and on page 397 is a large cut of an "American Short-Horn Bull," likewise signed by him. These furnish the proof that Bowen's interest in the magazine continued to its close. His initials are on the portrait of La Fayette, on p. 21 of the first volume, thus identifying him with the entire enterprise.

The magazine was intended to be instructive, and its range embraced everything but fiction. The wood-cuts were numerous, and especially illustrated articles on zoölogy and botany. But there are also many views of noted places and buildings in our own country, not a few being those in Boston and its vicinity. A list of the latter is given to aid the students of our local history, and for the further reason that Bowen is certainly entitled to the credit of this department.

In the first volume are the following wood-cuts, all relating to Boston when not otherwise specified: p. 9, Entrance to Mount Auburn; p. 17, large view of Trinity Church; p. 18, small view of Old Trinity; p. 51, House of Industry, South Boston; p. 81, Hancock House; p. 83, Unitarian Church, Cambridgeport; p. 86, ship "Constitution," at the Navy-yard; p. 157, Massachusetts General Hospital; p. 183, Bunker Hill Monument; p. 201, Harvard College; p. 221, Boston Massacre; p. 254, Durant's Balloon Ascension from Boston; p. 279, ruins of the Convent at Charlestown; p. 289, Adams Temple at Quincy (J. Kidder, *del.*); p. 373, portrait of Gov. Bowdoin; p. 408, Mr. Bennet's house at Brighton; p. 479, large view of New South Church; p. 492, large view of Tremont-street Mall; p. 512, Braman's Bath-house.

In Volume II there are the following: p. 34, large view of the Seamen's Church; p. 35, small view of the Old Seamen's Church; p. 42, State Prison, Charlestown; p. 55, large view of Faneuil Hall; p. 68, large view of the State House; p. 80-81, Old Feather Store, Triangular Warehouse, and the Julien House; p. 101, Fort Independence; p. 155, Fresh Pond, Cambridge; p. 157, Tremont street, west from School

street ; p. 234, view in Mount Auburn, Cambridge ; p. 237, the Hutchinson House ; p. 316, large view of Destruction of Tea in 1772 (sketched by G. L. Brown) : p. 413, large view of Grace Church ; p. 497, Trinity Church, from the west corner ; p. 501, Suffolk Bank.

Volume III opens with a large view of Boston, from South Boston (Brown, *del.*) ; other cuts are : p. 65, Monument to John Harvard ; p. 89, large view of the New Court-House ; p. 129, large view of Mt. Washington House, South Boston ; p. 140, Worcester R. R. Depot ; p. 169, large view of the Maverick House ; p. 244, McLean Insane Asylum ; p. 325, U. S. Marine Hospital, Chelsea ; p. 404, Bunker Hill Monument in its unfinished state ; p. 432, Washington Elm, Cambridge ; pp. 449 and 451, large views of the Adams houses, in Quincy.

We have been thus particular in noticing these engravings, because the magazine seems to have dropped out of sight of collectors. Undoubtedly its success among the young, and its wealth of illustrations, led to the destruction of copies at an early date.

The Bewick Company issued in 1835 a map of Boston, 31 by 22 inches, and the border enclosing it is made up of neat outline views of various public buildings in the city.

Late in 1837, or early in 1838, Bowen issued the third edition of his "Picture of Boston," rearranging and increasing its contents. In this edition he seems to have added the last two plates, which are herewith reissued, viz., those beginning respectively with the Brattle-street Church and the New North. A ninth plate is also found in this edition, the subjects being the Tremont House, Norfolk House, Nahant Hotel, and Bunker Hill Monument ; but this plate has not been recovered.

In 1849 Bowen prepared his "New Guide to the City of Boston and vicinity," published by James Munroe & Co. It was a small affair, only filling thirty-six pages, and refers inquirers to his History and Picture. In the preface he mentions that a new edition of the History is in preparation. It

is understood that the late Samuel G. Drake was to be the editor of the re-issue ; but the long-continued illness of Mr. Bowen put an end to that project. Later on Mr. Drake began the issue of a new history, the first part appearing September 1, 1852. Although that gentleman had acquired Dr. Snow's manuscript collections, since transmitted to the present writer, he constructed his history on an entirely different plan. Whatever may be the merits of Mr. Drake's unfinished work, neither that book nor the more miscellaneous collection known as the "Memorial History of Boston" can obscure the merits of Snow's volume.

One of the survivors of the artists of the last generation has kindly favored us with his recollections of our subject. "Bowen," he says, "was the real founder of the art of wood-engraving here, not so much by his own productions as by the stimulus he gave to the subject. He was an enthusiast, always projecting works to be illustrated in this manner, and, though rarely making a profit for himself, he was thus the cause of much being done. He was self-taught, copying the designs and methods of those English examples which inspired him. Before his time engraving on copper and type-metal had been done here with fair success. But the aims, processes and results of wood-engraving were so well perceived and achieved in this city, that for years it possessed almost a monopoly of the business. And," our informant adds, "the work done a half century ago was really good in style and manner ; so that to-day the greatest advance noticeable is mainly due to improvements in printing, paper and ink. That Bowen was unable to command the means to succeed largely was the misfortune of the times ; that he should have struggled on, year after year, in the face of reverses, poverty, and long-continued illness, is the highest proof that he possessed that spark of vital energy which we call genius."

Abel Bowen died March 11, 1850.

In one of the newspapers of the date appeared the following brief notice: "Although a sketch of the life of Mr. Bowen

will undoubtedly soon be published, yet we cannot allow this opportunity to go by without bearing our tribute to the memory of the Man, the Philanthropist, and the Christian. For two years he has borne, with hopeful yet resigned patience, the progress of the disorder, which was to him only as the gradual opening of that gate by which he should pass in, joyfully and triumphantly, to the full radiance of the Eternal Presence. No murmur ever escaped his lips, no discontent appeared on his countenance. 'It is pleasant to see your faces,' he said to the group around him, a few hours before his death; 'but I shall soon see the face of my heavenly Father.' And joyfully indeed did his long-imprisoned spirit seem to burst from the helpless and shattered frame. He died without a struggle, and with a calm smile, which told of trust in God and peace with all mankind."

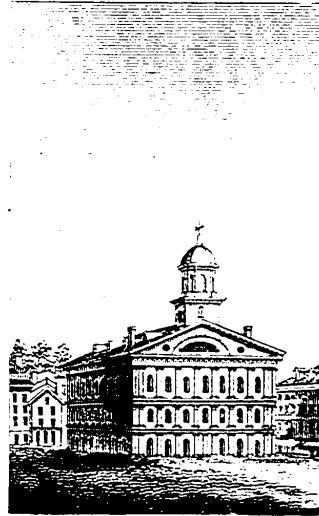
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Mr. Burrage has obtained from Mrs. Phipps, miniatures of Abel Bowen and Eliza (Healy) Bowen, his wife, finely painted on ivory, heliotype reproductions of which form the frontispiece of this paper; the portrait of his uncle Daniel, who is mentioned on page 38, is reproduced from a painting by Kyle, and has until recently been in the possession of a descendant, Mrs. Isaac T. Jones, of Philadelphia.

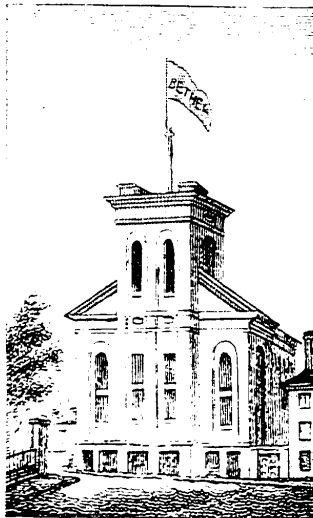
On the following pages will be found brief descriptions of the plates mentioned on page 42, and impressions from electrotypes of selections from Bowen's original wood-cuts in the possession of the Society.



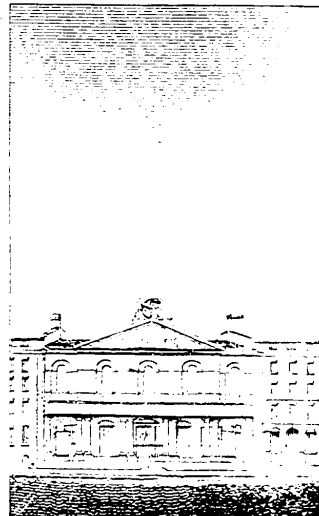
CITY HALL.



FANEUIL HALL.



BELFRIE.



CUSTOM HOUSE.

*Drawn and Engraved for Bowen's Picture of Boston.*

17. **FEDERAL-STREET CHURCH** was built in 1730, for a number of Presbyterians, (Scotch-Irish,) under the Rev. John Moorhead. The engraving represents the third edifice, which was dedicated in 1809. In the building which preceded this sat the Convention which adopted the Constitution of the United States in 1788, a circumstance which gave its name to the street. The Unitarians held it under the Rev. William Ellery Channing and the Rev. Ezra Stiles Gannett. The society removed to Arlington street, and the old building was taken down some years ago.

18. **THE OLD SOUTH**, on the corner of Washington and Milk streets, remains as a landmark. The first house, of wood, stood from 1670 to 1730, when the present church was built. In 1874 the society removed to a new house, on the corner of Boylston and Dartmouth streets, but the old building has been preserved as a relic.

19. **THE NEW SOUTH** stood on Church Green, at the junction of Summer and Bedford streets, and was founded in 1717. In 1814 the church here shown was built. It has been removed, and the society is practically defunct.

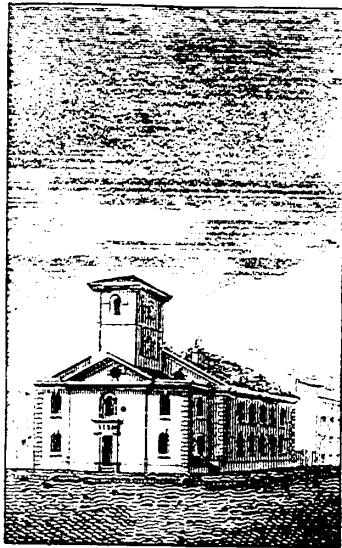
20. **PARK-STREET CHURCH**, still a distinctive feature on the side of the Common, was built in 1809.

21. The FEDERAL-STREET BAPTIST CHURCH, established in 1827, sold its building in 1845, and built a church on Rowe, corner of Bedford street. The Rev. Baron Stow was long the pastor of this society, which now has a church on Clarendon near Tremont street.

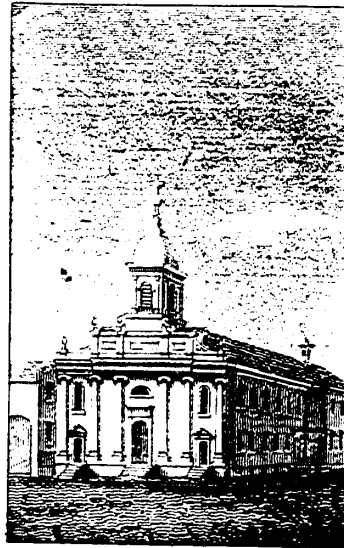
22. The WEST CHURCH, on the corner of Cambridge and Lynde streets, bears witness to the time when that locality was the westerly end of the town. The first building stood from 1737 to 1806, when the present edifice replaced it. It has hardly changed since its erection, and Dr. Bartol, its pastor, was settled there in 1837.

23. The MASONIC TEMPLE was dedicated May 30, 1832. After about twenty-five years' occupancy, the Masons sold it to the United States Government for a Court-House. It has since been raised a story, remodelled, and fitted for business purposes.

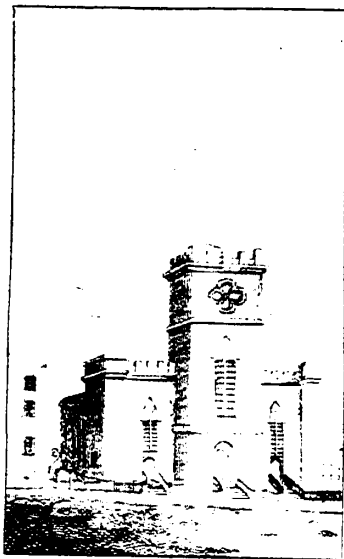
24. MARINERS' CHURCH, Purchase street, was built in 1830. It was near the summit of Fort Hill, and well adapted to attract the class for which it was designed. The church was burnt about 1852, and the society then bought the building of the First Christian Church, on the corner of Summer and Sea (now Broad) streets, while the latter society built a new house on the corner of Tyler and Kneeland streets. The Mariners' Church united with Salem street Church in 1871; both are now extinct.



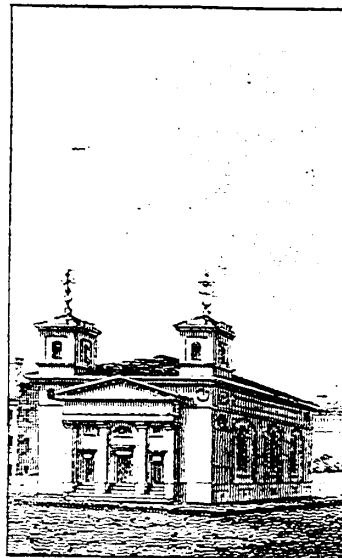
BRATTLE STREET.



CATHOLIC.



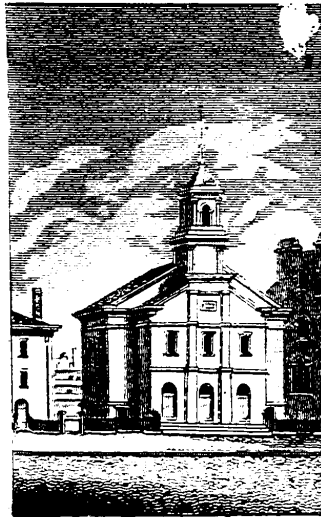
BOWDOIN STREET.



CENTRAL UNIVERSAL.

*Drawn and Engraved for Bowens Picture of Boston.*





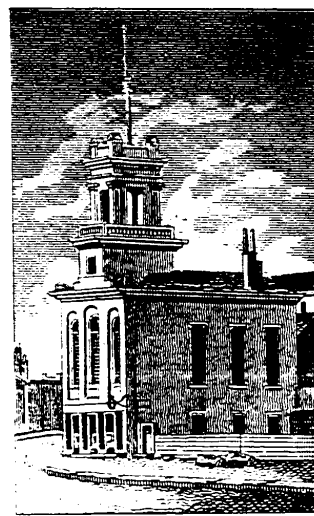
FEDERAL ST. BAPTIST.



WEST CHURCH.



MASONIC TEMPLE.



WEARMOORERS' CHURCH.

*Drawn and Engraved for Bowen's Picture of Boston*

25. BRATTLE-STREET CHURCH, established in 1699, like the other old churches has occupied several buildings. The first, of wood, was replaced in 1772 by the long-familiar church here shown. A few years ago the old house was sold and torn down, the society removed to the corner of Commonwealth avenue and Clarendon street, and subsequently dissolved, the First Baptist Society purchasing their building.

26. The CATHOLIC CHURCH, on Franklin street, called the Cathedral of the Holy Cross, was consecrated in 1803. The building stood long after business had invaded the street, but was sold some twenty years ago and gave place to stores.

27. BOWDOIN-STREET CHURCH was built in 1830 by a society formed under the Rev. Lyman Beecher, only five years before, and which had built and lost a house on Hanover street. After the long pastorates of Dr. Hubbard Winslow and Dr. Jared B. Waterbury, the church dwindled and dissolved. The house was bought by the parish of the Episcopal Church of the Advent, and subsequently passed into the hands of the "Mission Church of St. John the Evangelist," and remains without external changes.

28. The CENTRAL UNIVERSALIST CHURCH, corner of Bulfinch street and Bulfinch place, was formed in 1823. The Rev. Paul Dean was its first pastor.

29. THE NEW NORTH CHURCH, corner of Hanover street and Clark street, was established by the Rev. John Webb, in 1714. Andrew and John Eliot were successively settled here from 1742 to 1813. When Hanover street was widened, this building was set back and enlarged. It is now St. Stephen's Church (Catholic).

30. THE FIRST METHODIST CHURCH, built on North Bennett street in 1828. The society had previously worshipped on Hanover street. In 1849 it returned to that street, purchasing the edifice of the Second Unitarian Church (Dr. C. Robbins'), and sold this building to the Freewill Baptist Society, formerly located on Richmond street. Later it was bought by the Catholics, and is now called St. John the Baptist, and occupied by the Portuguese.

Nos. 31 and 32 not being situated in Boston, it may be thought unnecessary to trace their present condition. It is evident that the artist did not try to give a full list of all the churches in Boston, at the date of his book. Fortunately, in the "Boston Almanac" for 1843 and 1854, the task was acceptably performed, and in one or two later guide-books these cuts have been reproduced. A careful history of our churches is much to be desired, especially in view of the great changes made in the last ten years.



HOLLIS STREET.



CHRIST CHURCH.

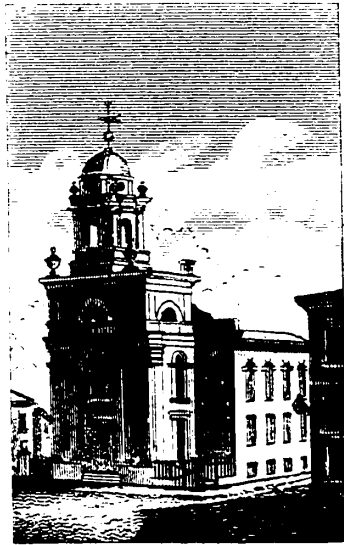


ST. PAUL'S CHURCH.



TRINITY CHURCH 1839.

*Drawn and Engraved for Bowens Picture of Boston.*



NEW NORTH.

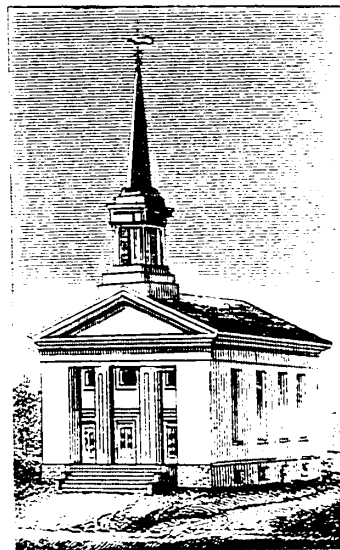


FIRST METHODIST.



QUINCY TEMPLE.

*Quincy, Mass.*



FIRST BAPTIST.

*Quincy, Mass.*

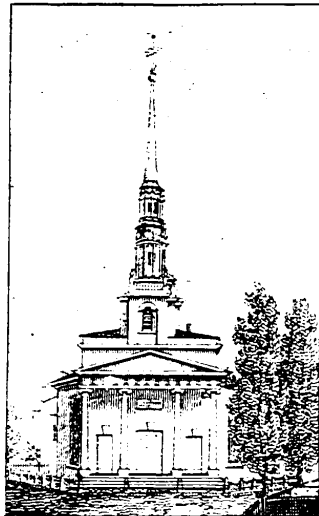
*Drawn and Engraved for Howard's Directory of Boston.*



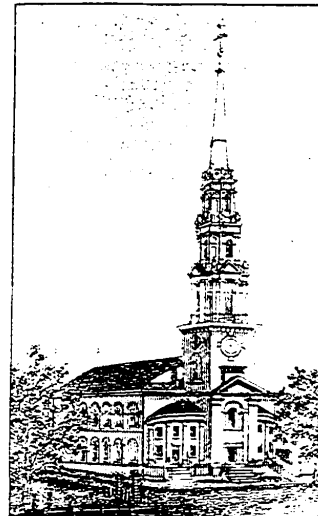
FEDERAL STREET CHURCH



OLD SOUTH.

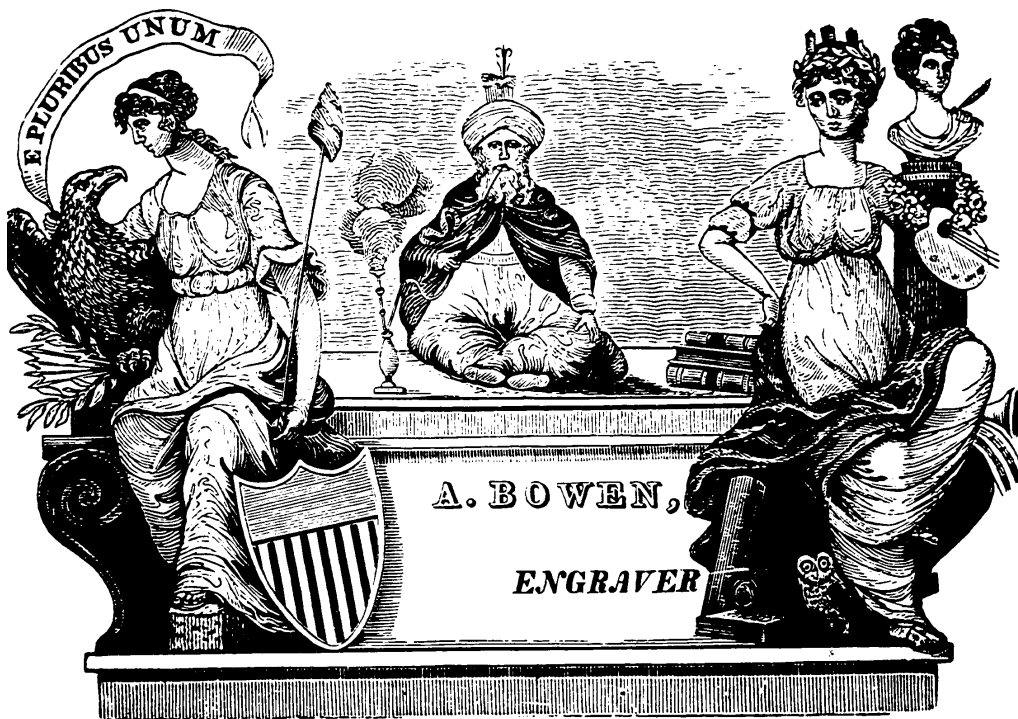


NEW SOUTH.



PARK STREET.

*Drawn and Engraved for Bowen's Picture of Boston.*

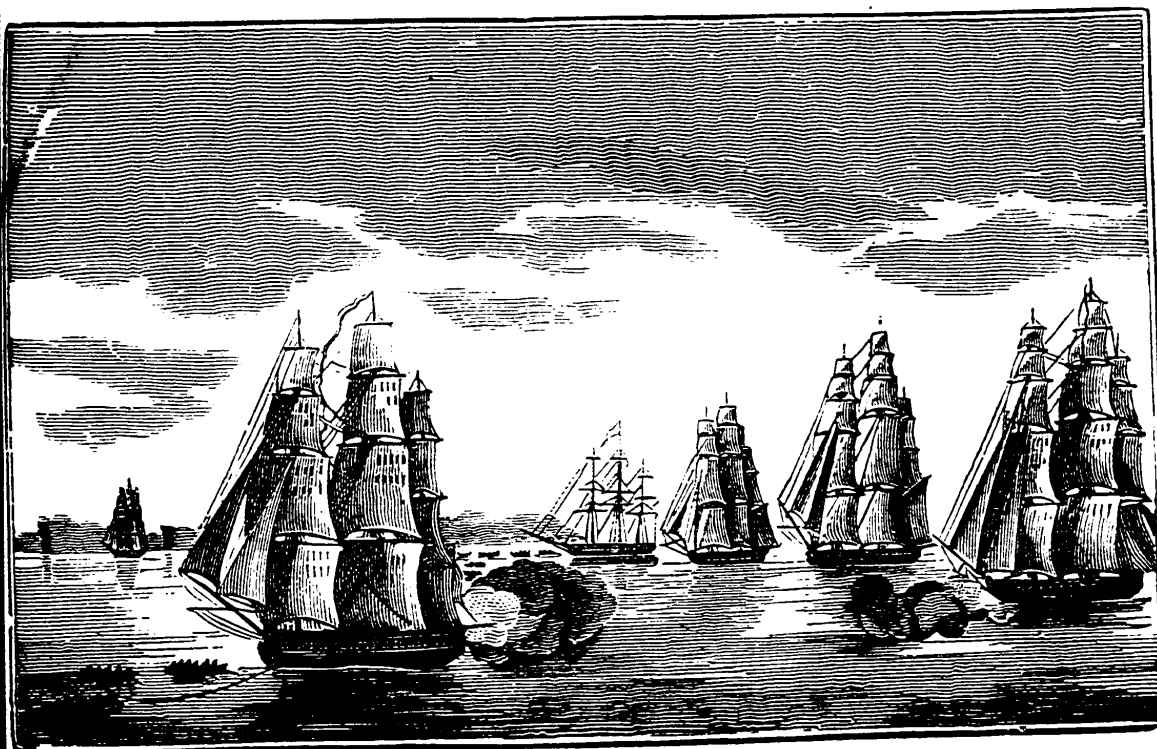


REDUCED FROM THE FRONTISPIECE TO "THE NAVAL MONUMENT."

[See page 37.]

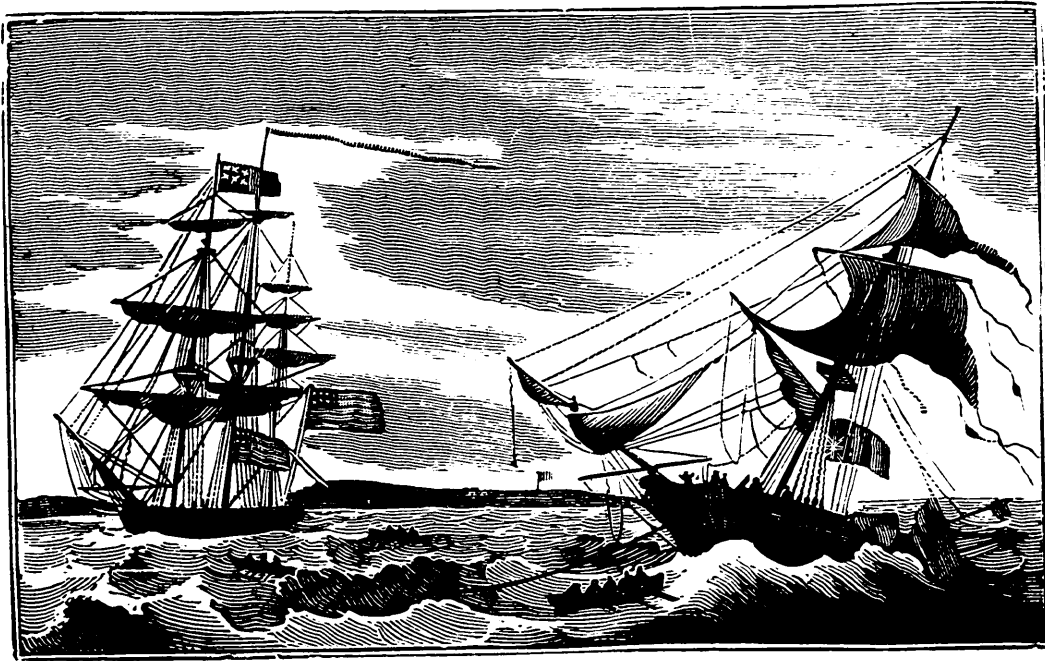


THE CONSTITUTION TAKING THE CYANE AND LEVANT.

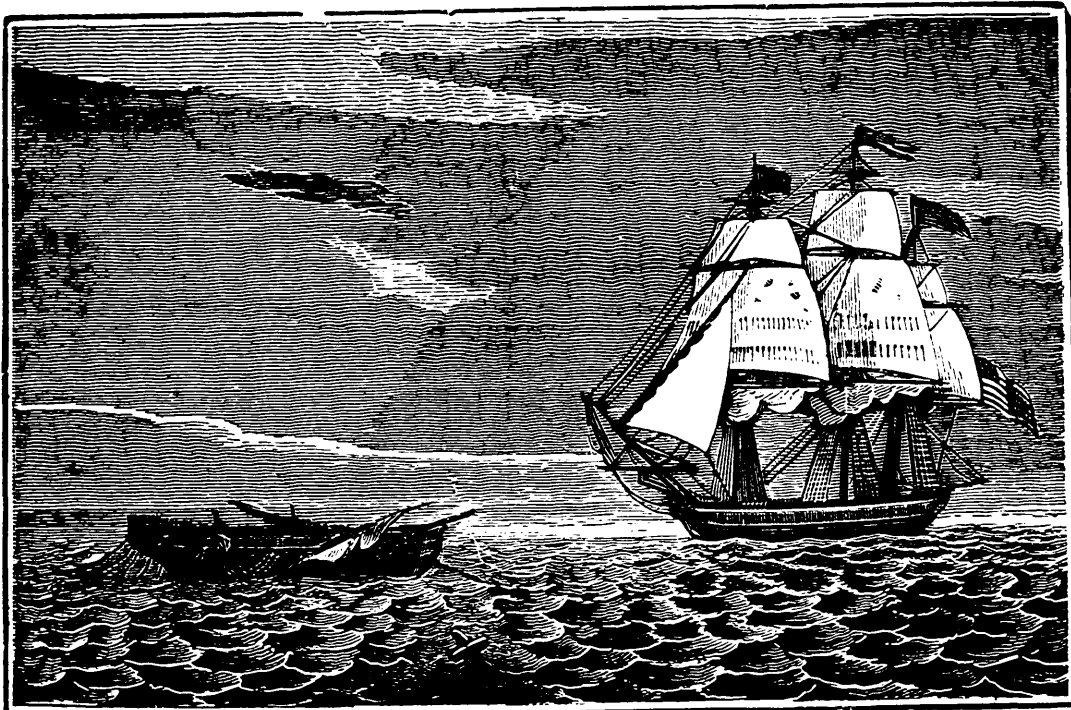


ESCAPE OF THE CONSTITUTION FROM THE BRITISH SQUADRON.

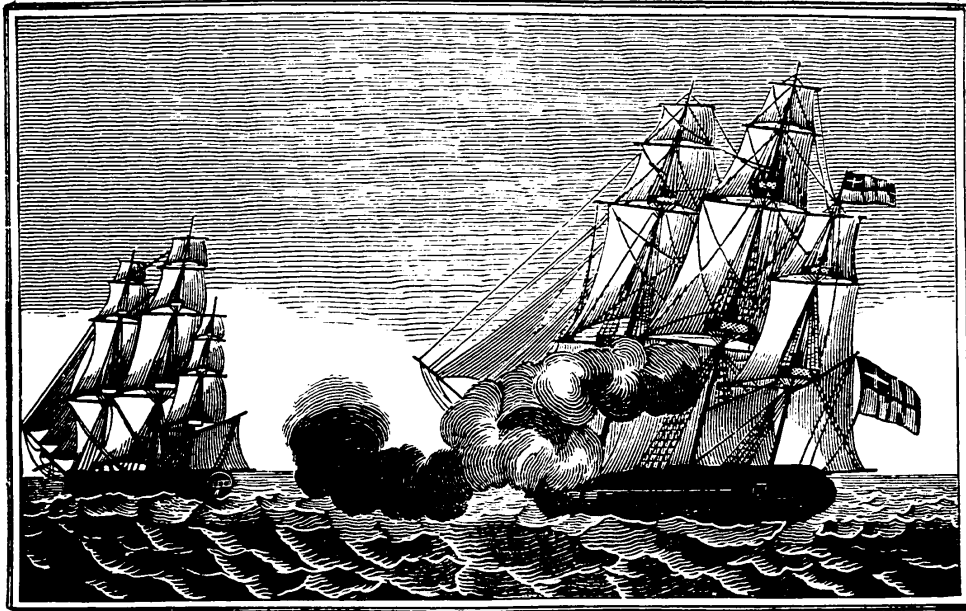




THE HORNET SINKING THE PEACOCK.



THE JAVA SURRENDERING TO THE CONSTITUTION.

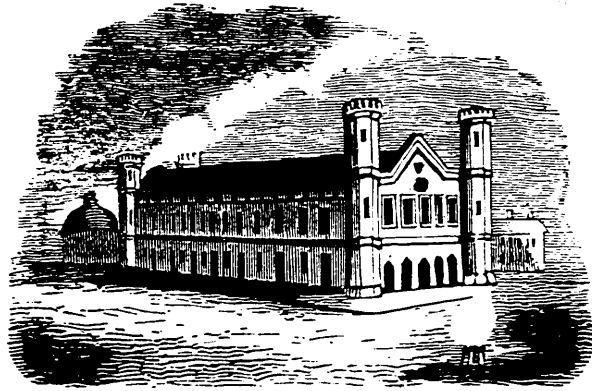


ESCAPE OF THE HORNET FROM A BRITISH SEVENTY-FOUR.

# COMMODORES



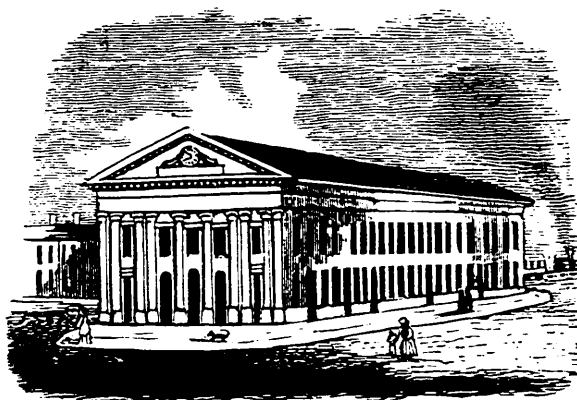
IN THE UNITED STATES NAVY



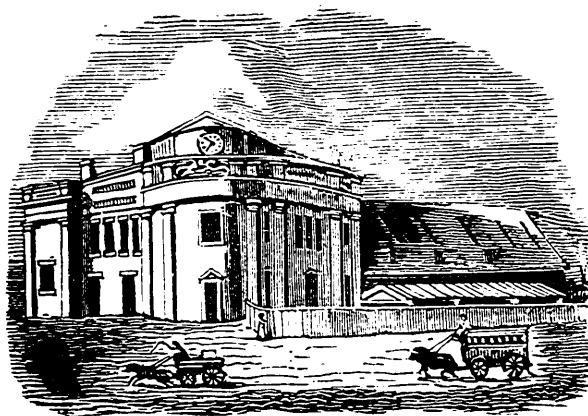
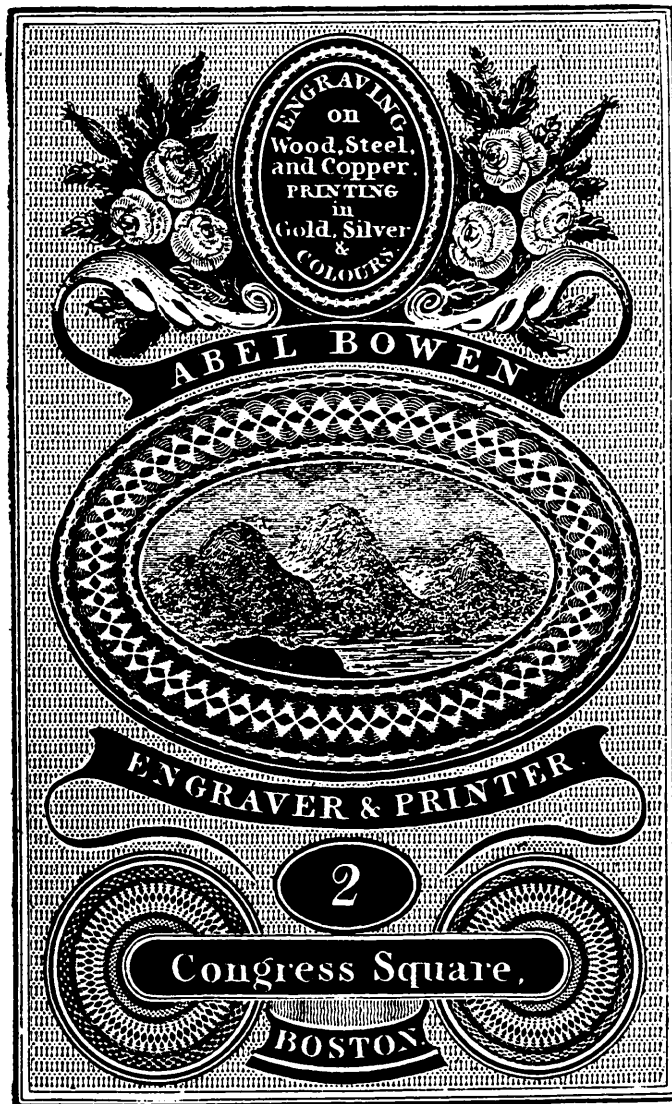
FITCHBURG RAILROAD DEPOT.



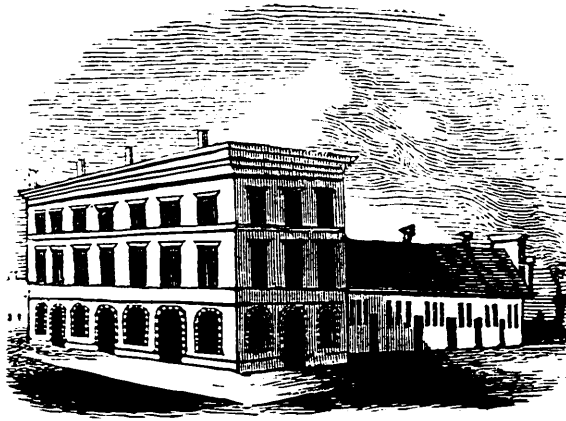
QUINCY HOUSE, BRATTLE STREET.



MAINE RAILROAD DEPOT.



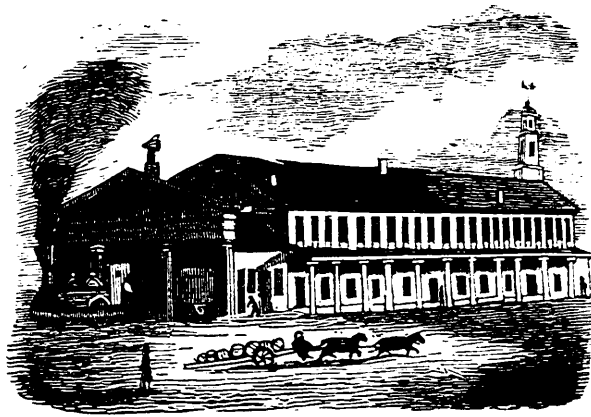
PROVIDENCE RAILROAD DEPOT.



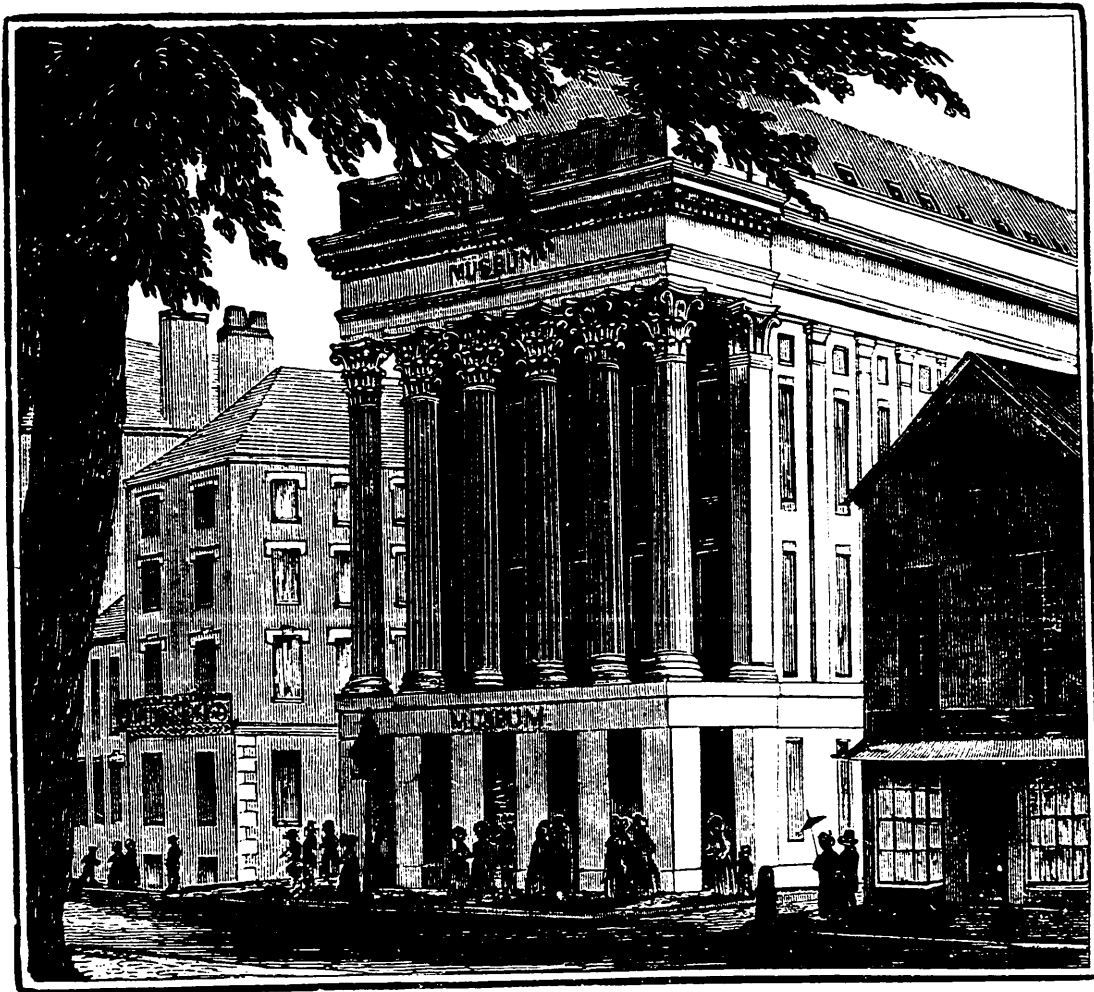
OLD COLONY RAILROAD DEPOT.



BOSTON MUSEUM (Interior).



WORCESTER RAILROAD DEPOT.



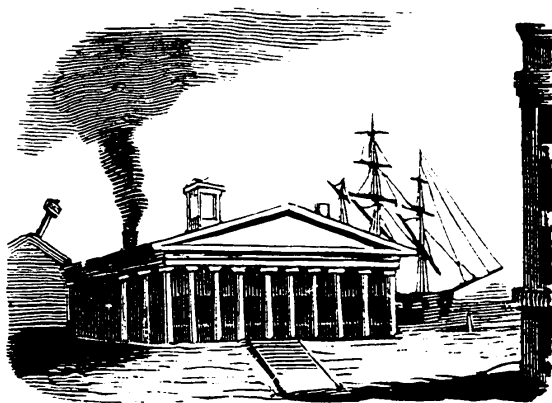
BOSTON MUSEUM (Exterior, with one of the Paddock Elms.)



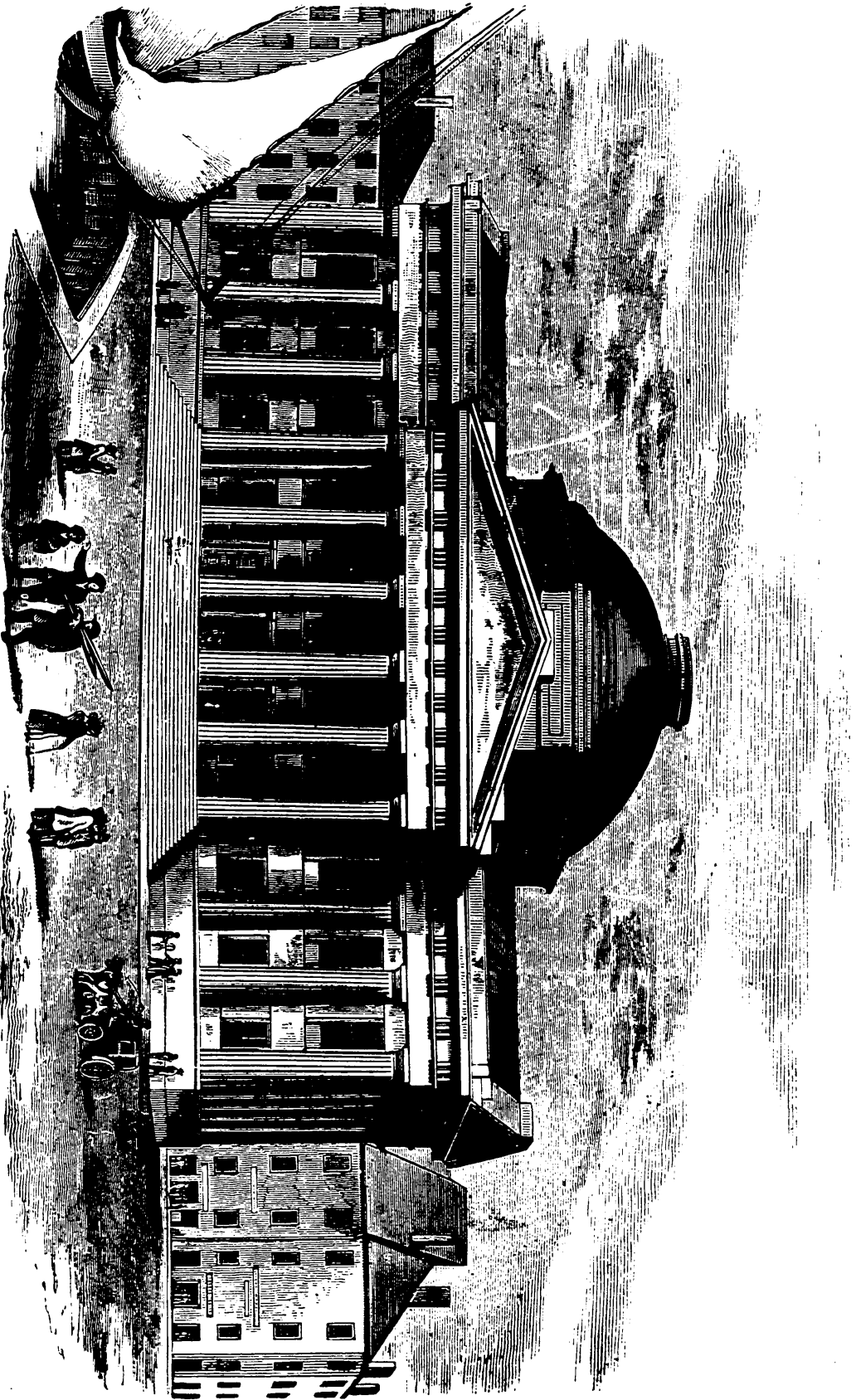
OLD MARLBORO' HOTEL.



ADVERTISING CARD, IN THE BOSTON DIRECTORY, 1820.

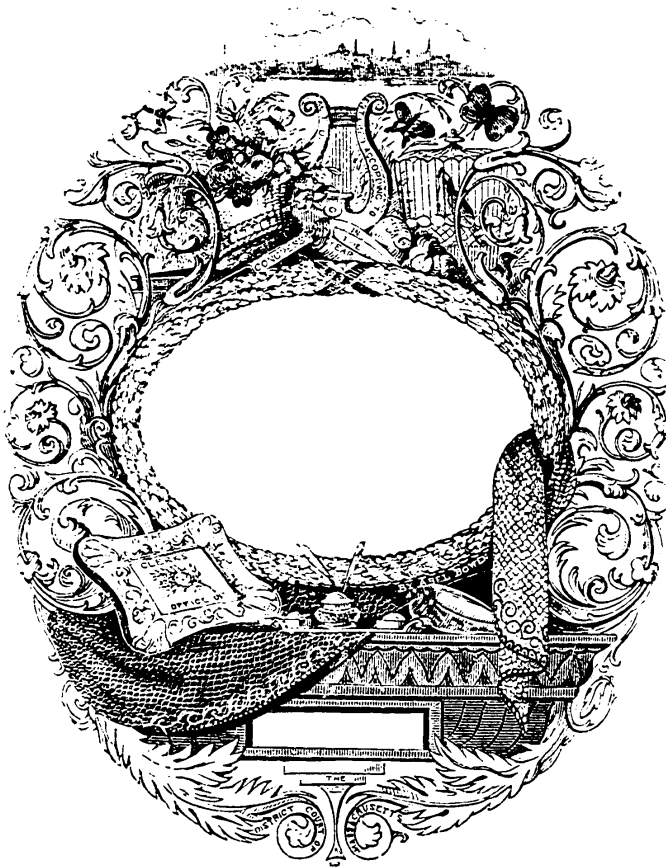
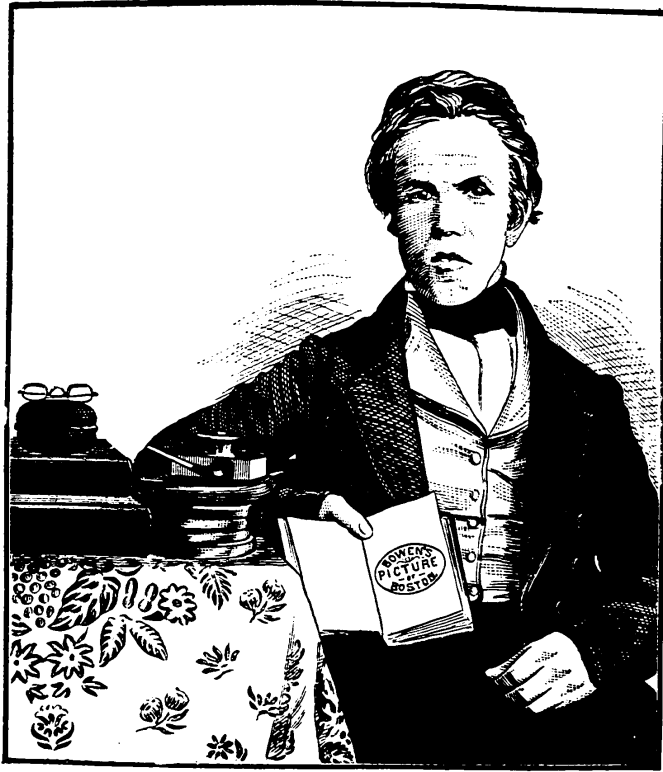


EASTERN RAILROAD DEPOT.



BOSTON CUSTOM HOUSE. (Original Eastern Front.)





Impressions of the above cut will be found in some copies of *The Young Lady's Book*, printed in 1830. Subsequently Bowen engraved color blocks for this cut, which was perhaps the earliest use of wood cuts for color printing in Boston, impressions from which form the title for "Bowen's Picture of Boston."



DR. FAUSTUS.



FROM THE YOUNG LADY'S BOOK, 1830.